

EXAMPLING IN STAGECRAFT.

PLAYS PRODUCED BY DANIEL FROHMAN AND DAVID BELASCO.

Wallack's *Manner* Revived and *Outdone* in a Romantic Melodrama—*Odyssey* in a Pathetic Tragedy—*The Transit of a Minke* from Vaudeville to Dignity.

A few frequenters of the theatres get tired of any particular kind of play long before the many have had all they want of it. The former are convinced that no more Hope melodramas ought to be brought out. But here we have "The Transit of a Minke," a new production of the Hope plays, in a manner, and its first audience received it gladly. After deducting the enthusiasm of James K. Hackett's personal friends, and of Bertha Gailand's, the remainder of the applause was more than sufficient to prove the general liking of the play. It did not matter that smiles of cynicism and traces of ridicule accompanied the hero's audacious process with his sword. The effect can be as easily as any that ever crowded a theatre on an opening night was electrical. After all, it is not two miles from the Star to the Criterion. The separation in human nature is much less, though the wider difference in the quality of demand and the quality of representation. The "Minke" is a melodrama acceptable in lower Broadway need have no fine sense in its force, while upper Broadway requires both these qualities. But "The Transit of a Minke" would be as popular at Thirteenth street as it is fashionable at Forty-fifth street. This is not to say that the people who go to the Criterion do not get their money's worth. It is not the value of such a play plainly performed at the Star as half a dollar, we must in fairness admit that the luxuries of the Criterion representation are worth the extra dollar and a half. There is Mr. Hackett, the son of a famous actor of the rainy days, and a stalwart revival of a play of his own and another of his own, of a former Wallack's. There is Miss Gailand with the combined sweetness of Mary Gannon and the archness of Edith Gannon. The acting of this play is like as ever, as that of "Rose of the South" at the Star in the times when that theatre was the only one in town to show a new play. It has been in the theatre since it was first produced, which was regarded forty years ago as the best that could be done. But is not this retrograde movement desirable as a romantic melodrama is concerned? Look at Mr. Hackett separately in his fighting mood, or Miss Gailand in her heroic moments, and you will see something like caricature. But do not mistake you as too demonstrative. Without a trace of friction no play of this class can be so successfully projected as the footlights. But this famous piece at the Criterion is produced by Daniel Frohman, and nothing that he has accomplished at the Lyceum of Italy's has been more artistic in the motives of outburst or of calm. The play is a masterpiece in its technique, a device of illumination and in its intrinsic richness of its nature. The Frohman present is incomparably better than the Wallack past. All the enchantment which distance lends should not blind even the pessimists to the progress in stagecraft.

The dramatic skill of David Belasco does not go backward, nor still, but keeps on going forward and sometimes ahead of it. He is keen and ready in striving for artistic novelty, and he is not afraid to expose a woman's legs in "Naughty Anthony," if you please, and of denuding a woman's degradation in "Zaza," but at the same time you must admit him of anything delicious in putting the unfortunate heroine of the Chinese "First Born" and the Japanese "Madame Butterfly" on the stage. In the latter, Mr. Powers' first tragedy to New York audiences has illustrated life and death in the Chinese quarter of San Francisco with graphic fidelity. The exhibition was gruesome, and did not afford an entertainment which many people cared for. But the new piece at the Herald Square is an hour of satisfaction to those who know the drama of stagecraft and those who are unwittingly impressed by it. Mr. Long's story of "Madame Butterfly" was Japanese only by assertion. Native characteristics did not distinguish it. The plight of the deserted girl might have happened in any part where a sailor had left a temporary wife. Mr. Belasco knew that he must localize the play by visual means. Not did he deem it sufficient to provide a Japanese house for the personages to inhabit or visit. He probably felt that something peculiar would have to be done to make his audience put Blanche Bates out of mind as the boldly aggressive sinner in a far, and accept her fifteen minutes later as the innocent creature stung against in a tragedy. The device for this purpose was not to be devised by Japanese scenery. They had no direct connection with the ensuing play, but they did carry the spectators away from Chautauqua Island to Japan. The curtains were drawn aside by two Asiatic youths. The views, painted in an imitation of water colors on separate big canvases, were a rice field, a lake with boats, and a garden with a palace. These were the familiar elements of the Japanese scene. The play was a masterpiece of the eye and directing the mind to what was to come. As to the play itself it was, in its theme of transitory wedlock between a white naval officer and a yellow maiden, very similar to Pierre Loti's "Madame Chrysanthemum." Its pathos lay in the trustful waiting of the Japanese girl for the faithful return of her husband, who was from quaint country to intense tragedy was better in Long's tale, however, and this was emphasized in the play and its performance.

Mr. Belasco had the advantage of being altogether his own boss in producing "Madame Butterfly." He had submitted his play to another manager, with the passage of his time, he had been told that it was not a play, but a tragedy. The young man saw the father's ships in the bay, and hastily made the room pretty with flowers to welcome him. But he did not come. She watched for him through the window. The dimness of nightfall settled on her, a servant led lamps from the room and lighted the way. They gave a changed aspect of showiness to the place. The girl was joined at the window by the servant, and the infant was set there. The little child fell asleep, and so did the fat old woman, but the young mother kept her place motionless. The lamps burned out with her expiring hope. The gray daylight fell coldly upon her, as she sat in the window, and the window. Not a word had been spoken during this whole night of minutes' duration. It had been a dumb show wholly, not so eloquent in meaning that the effect of a long night's still vigil had been impressed on the audience. Thus it was demonstrated that all the things possible in a dramatic exhibition can be done. If Mr. Belasco were enough of a wizard to reduce Blanche Bates in size one half, and make her a doll of a Japanese, she would be all right in quantity, as she is now in quality. She is equally expert with the comeliness and the sadness. She is that scarce individual among actresses, a good mimic.

Three players who had gained their first headway as mimics of stage celebrities were with us dramatically last week. It was many a year ago that N. C. Goodwin emerged in vaudeville as an imitator of familiar comedians and tragedians. He passed on from that to burlesque, and then to comedy in his mostly serious scenes. When "The Twenty Years" was understood to be his happy way to Shakespearean tragedy. Tim Murphy was a follower of Mr. Goodwin in vaudeville impersonations of actors, and was clever at it, but he developed facility in singing and dancing, as his predecessor did, so he skipped that and advanced to serious parts, such as he has played in "The Carpenters" and "The Transit of a Minke." He has gained much popularity in our midst lately within a few years as a mimic. Her talent of diction in vocal and facial expression is as good as Goodwin's or Murphy's, and embodied in a gentle, graceful young woman, is more attractive. Like them she desires to legitimize her acting in a legitimate ambition, and she is not a poor thing. Probably her salary for vaudeville employment is \$500 a week. She is now living up a fortnight to Shakespeare and Scribner.

At what must be comparatively scant remuneration. She plays in "The Carpenters" and "The Transit of a Minke." She may become a successful actress of sustained characters, but not unless she breaks through the restraint which curiously nullifies her efforts. She speaks with intelligent mimicry, and her personality is lovable, but where are the vim and broadness of her imitations gone? She seems to be scared out of her facts, not out of her wit. It seems sure that she has a capacity equal to Goodwin's for development into dramatic uses. There is no need to despair of her, if she will pull herself together and act with all her might.

Tim Murphy in "The Carpenters" makes a chief part of a complete and distinctive characterization. Knowing his ability as a mimic, the person suggests itself that he modeled it on some ideal which he had seen. It resembles John T. Raymond's *Mulberry Street*, with a dash of Richard Golden's *Red Rover*, yet it is different from either in appearance. In Murphy's play makes *Melanie* a character of unusual interest, of refined and delicate nature, and of the statesman in him. It is a woman of whom pity is a purely business matter, out of which he gets all the money he can, honestly or dishonestly. He is supposed to be purified by a woman with whom he falls in love and afterward marries. The plan of showing him at first unscrupulous and illustrating each advance of the reform in better suited to look than a play. Few actors could depict the workings of the mind and at the same time sustain the character as well as Mr. Murphy does. It is on him that "The Carpenters" hangs, and it is a heavy weight. Like nearly all political plays it is rather hazy to the general auditor. Another thing about this play is that the character is started on the wrong track. Mr. Murphy's position as leader of the company, and his naturally attractive personality, make him immediately the centre of sympathetic interest. What he thinks and does seems right enough, but his dissonance is not explained, and the political discussions are so involved that they elude the audience. Therefore, the honest persons of the piece are taken as his enemies. This is a bad point for a theatre in Fourteenth street, but Mr. Murphy justifies his transit from vaudeville to drama.

May Robson has made a move in the reverse direction and it is a good one. She has been for years a caricature in the Frohman farces. Sometimes her achievements have been so funny that they did harm to the play by forcing a minor personage into disproportion. Her first essay as an avowed mimic, in "Napoli" at Weber & Fields, is so meritoriously amusing that she may well remain in burlesque. Her imitation of Olga Nethersole as the Daudet's sister is wonderfully close in speech and action, and is carried far enough into grotesquerie to be very comic. Her sense of humor is keen, and she ridicules Miss Nethersole's maxims with gusto. Her performance starts with the recitation on the pedestal better than it finishes with the scene of separation, but that descent is due to the diminution of the whole travesty. The opening scene of the novel at the ball is in some respects as fine an example of stagecraft as by Julian Mitchell as those for which Daniel Frohman and David Belasco have been praised in this article. It is much better than the original in "Napoli" across the street at Wallack's. The tableau disclosed at the rise of the curtain, a crowd of merry-makers in fantastic costumes, is so beautiful that it seems a pity to break it into confusion. But the ensuing dance does away with that regret. Most of the women on show at this theatre are pretty, and the handsome men are handsome. The production is a masterpiece of the eye and directing the mind to what was to come. As to the play itself it was, in its theme of transitory wedlock between a white naval officer and a yellow maiden, very similar to Pierre Loti's "Madame Chrysanthemum." Its pathos lay in the trustful waiting of the Japanese girl for the faithful return of her husband, who was from quaint country to intense tragedy was better in Long's tale, however, and this was emphasized in the play and its performance.

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NEW YORK'S NEW CORPORATION LAW.

Designed to Make the State the Country's Financial Center, Says Mr. Dill.

BOSTON, March 9.—The subject of great corporations or trusts was discussed before the Massachusetts Reform Club this evening. The two principal speakers were the late Senator Dill, of New York, and the late Senator Dill, of New York. The subject of great corporations or trusts was discussed before the Massachusetts Reform Club this evening. The two principal speakers were the late Senator Dill, of New York, and the late Senator Dill, of New York. The subject of great corporations or trusts was discussed before the Massachusetts Reform Club this evening. The two principal speakers were the late Senator Dill, of New York, and the late Senator Dill, of New York.

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THIS WEEK ON OUR STAGE.

AN EXTRAVAGANZA WILL BE THE ONLY NEW PRODUCTION.

But Henry Irving Will Return, and There Will Be Changes of Plays by Helen Modjeska, Olga Nethersole and Others, With Considerable Novelty in Vaudeville.

The only new theatrical production of note this week will be an extravaganza, "The Regatta Girl," with which a departure from vaudeville will be made at Foster & Hild's to-morrow night. It is the composition of Clay M. Greene, J. Cheever Goodrich and Charles Bradley as to words, in prose and verse, and of John J. Brahan and Harry McEllis as to music. Mr. Brahan is known as a tune-maker for a few ballads only, but something striking is expected of him now. He is a cousin of that Mr. McEllis whose press name is Hugh Morton. The play is English in scenes, representing Kensington Gardens, a villa on the Thames at Regatta time, and the stage of the Covent Garden Theatre, where a very pretentious ballet entitled "Progress" is shown. The company includes Eddie Girard, Alexander Clarke, Amelia Summerville, Laura Joyce Bell, Annie Veonans, Charles Kennell, John Atwell, Claire, William J. Terrell, Jackson, Giovanni, Rosalie, Albert Macdonald, Henri Leon, Blanche Sherwood, Leonora Harris and Olive Ulrich. Most of these names mean talent of one kind or another, and collectively they indicate a great deal of entertainment. The ballet is a particularly separate affair, though the action leads up to it. It is an extravaganza, and it is expected that it will be a success. The play is English in scenes, representing Kensington Gardens, a villa on the Thames at Regatta time, and the stage of the Covent Garden Theatre, where a very pretentious ballet entitled "Progress" is shown. The company includes Eddie Girard, Alexander Clarke, Amelia Summerville, Laura Joyce Bell, Annie Veonans, Charles Kennell, John Atwell, Claire, William J. Terrell, Jackson, Giovanni, Rosalie, Albert Macdonald, Henri Leon, Blanche Sherwood, Leonora Harris and Olive Ulrich. Most of these names mean talent of one kind or another, and collectively they indicate a great deal of entertainment. The ballet is a particularly separate affair, though the action leads up to it. It is an extravaganza, and it is expected that it will be a success.

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A HOLLY AND MISLEAF RANCH.

Two Georgia Young Women Raising Holiday Evergreens on a Large Scale.

"I think we have about the first and only holly and misleaf ranch in the country," said Miss Lucy Cartledge, the elder of two Georgia young women who three years ago began to raise holly and misleaf for market. It started from my going to New York to study art. My mother, who is my only living parent, by many sacrifices finally saved enough money to make the journey. I did not act in the way of art, but I learned what a big world of smart people there is and how much I had to improve before there was any chance of setting it after with my brilliancy. Once convinced that I had little or no artistic ability, I set about to find some way to earn a living. The world is full of all sorts of chances. One day I was in the way of art, but I learned what a big world of smart people there is and how much I had to improve before there was any chance of setting it after with my brilliancy. Once convinced that I had little or no artistic ability, I set about to find some way to earn a living. 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